

*The University of Alberta Department of Music presents:*

# MADRIGAL SINGERS

## SPRING CONCERT



### MARVIN DUECK, CONDUCTOR

Sunday, March 15, 2009 at 2:00 pm

Convocation Hall, Arts Building

University of Alberta



DEPARTMENT OF  
**MUSIC**  
UNIVERSITY OF ALBERTA



## PROGRAM

### 1. **Tui Sunt Coeli, Orlando Lassus (1532–1594)**

Text: Psalm 88: 12,15

Tui sunt coeli, et tua est terra,  
orbem terarum, et plenitudinem ejus tu fundasti,  
justitia et judicium preparatio sedis tuae.

Thine are the heavens, and thine is the earth,  
the world and the fullness thereof thou hast founded,  
Justice and judgment are the preparation of thy throne.

### 2. **Psalmi Davidis Poenitentiales Primus, Orlando Lassus (1532–1594)**

(Penitential Psalms of David, The First)

Soloists: Rebecca Claborn, Eve Richardson, discantus; Abra Whitney, altus;  
Christopher Giffen, Iain Gillis, tenor; Jacques Arsenault, Iain Gillis, quinta  
vox; Jacques Arsenault, bassus.

#### **Psalm 6**

{1} Domine, ne in furore tuo arguas me, neque in ira tua corripas me.

{1} O Lord, do not rebuke me in your fury, nor chastise me in your anger.

{2} Miserere mei Domine quoniam infirmus sum: sana me Domine quoniam  
conturbata sunt ossa mea,

{2} Have mercy on me, Lord, for I am weak. Heal me, Lord, for my bones have become  
disturbed,

{3} et anima mea turbata est valde: sed tu Domine usquequo?

{3} and my soul has been very troubled. But as for you, Lord, when?

{4} Convertere Domine, et eripe animam meam: salvum me fac propter misericordiam  
tuam.

{4} Turn to me, Lord, and rescue my soul. Save me because of your mercy.

{5} Quoniam non est in morte qui memor sit tui: in inferno autem quis confitebitur  
tibi?

{5} For there is no one in death who would be mindful of you. And who will confess to  
you in Hell?

{6} Laboravi in gemitu meo, lavabo per singulas noctes lectum meum: lacrymis meis  
stratum meum rigabo.

{6} I have labored in my groaning. Every night, with my tears, I will wash my bed and  
drench my blanket.

{7} Turbatus est a furore oculus meus: inveteravi inter omnes inimicos meos.  
{7} My eye has been troubled by rage. I have grown old among all my enemies.

{8} Discedite a me omnes qui operamini iniquitatem: quoniam exaudivit Dominus vocem fletus mei.

{8} Scatter before me, all you who work iniquity, for the Lord has heard the voice of my weeping.

{9} Exaudivit Dominus deprecationem meam, Dominus orationem meam suscepit.

{9} The Lord has heard my supplication. The Lord has accepted my prayer.

{10} Erubescant, et conturbentur vehementer omnes inimici mei: convertantur et erubescant valde velociter.

{10} Let all my enemies be ashamed and together be greatly troubled. May they be converted and become ashamed very quickly.

### Doxology

{11} Gloria Patri, et Filio, et Spiritui Sancto,

{11} Glory to the Father and to the Son and to the Holy Spirit,

{12} Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

{12} As it was in the beginning, both now and always, and to the ages of ages. Amen.

The edition used in this performance is taken from: Orlando di Lasso, *The Seven Penitential Psalms and Laudate Dominum de caelis*, edited by Peter Bergquist, *Recent Researches in the Music of the Renaissance*, vols. 86-87, Madison, Wisconsin: A-R Editions, c1990. Permission for this performance was granted by the publisher.

#### 3. Schaffe in mir Gott, Op. 29, No. 2 (1860)

Johannes Brahms

Text: Psalm 51: 10–12

(1833–1897)

Schaffe in mir, Gott, ein rein Herz, und gib mir einen neuen, gewissen Geist.  
Verwirf mich nicht von deinem Angesicht und nimm deinen heiligen Geist nicht von mir.  
Tröste mich wieder mit deiner Hülfe, und der freudige Geist erhalte mich.

Create in me, O God, a clean heart: and give me a new and right spirit.  
Cast me not away from thy presence: and take not thy holy Spirit from me.  
Comfort me again with thy help: and may the Spirit of joy uphold me.

#### 4. Singet Dem Herrn (2001)

Vic Nees

Text: Psalm 98:1

(b. 1936)

Soloist: Megan Chartrand, soprano

Singet dem Herrn ein neues Lied; denn er tut Wunder.  
Er sieget mit seiner Rechten und mit seinem heil'gen Arm.

Sing a new song to the Lord; for he has done marvelous things.  
He achieves victory with his right hand and his holy arm.



**5. Amsterdams Pater Noster (2006)**

**Vic Nees**

Text: Matthew 6:9–13

(b. 1936)

Soloist: Sarah Toane, soprano

Pater noster, qui es in caelis: sanctificetur nomen tuum;

adveniat regnum tuum; fiat voluntas tua,

sicut in caelo, et in terra.

Panem nostrum cotidianum da nobis hodie; et dimitte nobis debita nostra,

Sicut et nos dimittimus debitoribus nostris.

et ne nos inducas in tentationem; sed libera nos a malo.

Amen

Our Father, who art in heaven; hallowed be thy name.

Thy kingdom come; Thy will be done,

On earth as it is in heaven.

Give us this day our daily bread; and forgive us our debts,

As we forgive our debtors.

And lead us not into temptation; but deliver us from evil.

Amen.

**Intermission**

**6. The Blue Bird, Op. 119, No. 3,**

**Charles Villiers Stanford**

Text: Mary E. Coleridge

(1852–1924)

The lake lay blue below the hill, the lake lay blue below the hill,

O'er it, as I looked, there flew across the waters, cold and still,

a bird whose wings were palest blue.

The sky above was blue at last, the sky beneath me blue in blue,

A moment, ere the bird had passed, it caught his image as he flew.

The lake lay blue below the hill

**7. Sechs Lieder im Freien zu singen, Op. 48,**

**Felix Mendelssohn**

(Six Songs to sing in the Outdoors)

(1809–1847)

1) **Frühlingsahnung** Text: Ludwig Uhland

O sanfter, süßter Hauch! Schon weckest du wieder

mir Frühlingslieder, bald blühen die Veilchen auch.

**Anticipation of Spring**

O gentle, sweet breath! Already you awake again

songs of spring in me; soon the violets will start blooming as well.

2) **Die Primel** Text: Nikolaus Lenau

Liebliche Blume, bist du so früh schon wiedergekommen?

Sei mir gegrüßt, Botin des Frühling.

Leiser denn alle Blumen der Wiese hast du geschlummert,  
liebliche Primel, Botin des Frühling.

### **The Primrose**

Lovely flower, Are you so early already returned?  
May you be greeted by me, Messenger of Spring.

More lightly than all the flowers of the meadow have you remained dormant,  
Lovely primrose, Messenger of Spring.

3) **Frühlingsfeier** Text: Ludwig Uhland  
Süßer, goldner Frühlingstag! Inniges Entzücken!  
Wenn mir je ein Lied gelang, Sollt' es heut' nicht glücken?

Doch warum in dieser Zeit an die Arbeit treten?  
Frühling ist ein hohes Fest: Laßt mich ruhn und beten!

### **Spring Festival**

Sweet, golden spring day! Heartfelt delight!  
If I were ever to attempt a song, should I not succeed today?

Yet why at this time should I think of work?  
Spring is a high holiday: let me rest and pray!

4) **Lerchengesang** Text: Ludwig Uhland  
Wie lieblicher Klang, o Lerche, dein Sang!  
er hebt sich, er schwingt sich in Wonne.  
Du nimmst mich von hier, ich singe mit dir,  
wir steigen durch Wolken zur Sonne.

### **Lark's Song**

What a lovely sound, O lark, your song.  
It rises and swings itself in delight!  
You take me away from here, I'm singing with you,  
We rise through the clouds to the sun.

5) **Morgengebet** Text: Joseph von Eichendorff  
O wunderbares tiefes Schweigen, wie einsam ist's noch auf der Welt!  
Die Wälder nur sich leise neigen, als ging' der Herr durch's stille Feld.

Ich fühle mich recht wie neu geschaffen, wo ist die Sorge nun und Not?  
Was mich noch gestern wollt' erschlaffen ich schäm' mich des im Morgenrot.

Die Welt mit ihrem Gram und Glücke will ich, ein Pilger, frohbereit  
betreten nur wie eine Brücke zu dir, Herr, über'n Strom der Zeit.



### Morning prayer

O wondrous, profound silence - how solitary it is yet in the world!  
The woods just bow softly, as if God were moving through the silent field.

I feel as if newly created: where is sorrow now and affliction?  
What just yesterday sapped my strength shames me in dawn's light.

The world with its grief and joy, I wish, as a pilgrim, blithely ready  
to traverse - like a bridge that leads to you, God, across the stream of time.

### 6) Herbstlied Text: Nikolaus Lenau

Holder Lenz, du bist dahin! Nirgends, nirgends darfst du bleiben!  
Wo ich sah dein frohes Blühn, braust des Herbstes banges Treiben.

Wie der Wind so traurig fuhr durch den Strauch, als ob er weine;  
Sterbeseufzer der Natur schauen durch die welken Haine.

Wieder ist, wie bald! wie bald! Mir ein Jahr dahingeschwunden.  
Fragend rauscht es aus dem Wald: "Hat dein Herz sein Glück gefunden?"

Waldesrauschen, wunderbar hast du mir das Herz getroffen!  
Treulich bringt ein jedes Jahr neues Laub wie neues Hoffen.

### Autumn lament/song

Lovely spring, you are gone! for never, never may you remain!  
Where I saw your merry blossoms now bluster autumn's anxious stirrings.

How the wind blows so mournfully through the bushes, as if it were weeping;  
Nature's dying sighs shudder through the decaying grove.

Again it is, how soon, how soon! a year has vanished, lost from me.  
It rushes through the woods, asking "Has your heart found happiness?"

Murmuring woods, how wonderfully have you affected my heart!  
Every year reliably brings new leaves like new hopes.

## 8. Four Part-Songs

Gustav Holst  
(1874–1934)

**The Autumn is Old** (1899) Text: Thomas Hood

The autumn is old, the sere leaves are flying,  
He hath gather'd up gold and now he is dying, Old Age, begin weeping!

The year's in the wane, there is nothing adorning,  
The night has no eve and the day has no morning, Cold Winter gives warning.

The rivers run cold, the red sun is sinking.  
And I am grown old and life is fast shrinking. There's enow for sad thinking.

**Winter and the Birds** (1894) Text: Fritz Hart

Winter doth come at the close of the year, and the birds fly away.  
The earth is asleep whilst the air doth weep snowflakes all the year.  
Wise men tell us in their wisdom: 'Birds bid us goodbye,  
frighten'd by the stormy weather and the wintry sky.'

Birds fly away at the close of the year, and then winter appears.  
The earth is alone now the birds are flown, hence her tears.  
Thus the poet tells the story: 'Winter is the sigh  
of the earth left sad and dreary, at the birds' goodbye.

**Soft and Gently** (1896) Text: Heinrich Heine

Soft and gently through my soul sweetest bells are ringing,  
Speed you forth, my little song, of springtime blithely singing.  
Speed you onward to a house where sweet flowers are fleeting,  
If perchance a rose you see, say, I send her greeting.

**O Lady, Leave that Silken Thread** (1895) Text: Thomas Hood

O Lady, leave that silken thread and flow'ry tapestry,  
There's living roses on the bush and blossoms on the tree;  
Stoop where thou wilt, thy careless hand some random bud will meet,  
Thou canst not tread, but thou wilt find the daisy at thy feet.

'Tis like the birthday of the world, when earth was born in bloom,  
The light is made of many dyes, the air is all perfume.  
There's crimson buds, and white and blue, the very rainbow showers  
have twin'd to blossoms where they fell, and sown the earth with flowers.

There's fairy tulips in the east, the garden of the sun,  
The very streams reflect the lives of blossoms as they run;  
While morning opes like a crimson rose, still wet with pearly showers.  
Then, Lady, leave the silken thread thou twinest into flowers.

**9. Denn er hat seinen Engeln, (1844**

**Felix Mendelssohn**

Text: Psalm 91:11–12

**(1809–1847)**

Denn Er hat seinen Engeln befohlen über dir,  
dass sie dich behüten auf allen deinen Wegen,  
dass sie dich auf den Händen tragen und du deinen Fuß nicht an einen Stein stoßest,  
dass sie dich auf den Händen tragen, dass sie dich behüten auf allen deinen Wegen.

For He has given his angels charge over you,  
That they shall guard you in all your ways,  
That on their hands they will bear you up, lest you dash your foot against a stone,  
That on their hands they will bear you up; that they shall guard you in all your ways.



### Orlando Lassus (1532–1594)

Orlando Lassus remains one of the greatest composers in Western music history (or as Paul Henry Lang says: “of all times, bar none” {*American Choral Review*, XVII, 2, April, 1975, p. 25}). He was celebrated in his time as the “Belgian Orpheus,” though the little West European country is too small a place with which to identify him -- Europe would be more appropriate. Just as he freely mingled Latin, German, French, Italian, and Flemish in his correspondence, he mixed with his Masses and motets French chansons, German songs, Italian villanelles and his madrigals. Lassus and his art were international, or rather, multinational. In the more than 2000 works he left (including 530 motets), there is ever-present originality, as there is true devotion, endless imagination, passion, even humor, all dominated by extreme virtuosity. While consummately capable in all the compositional forms of his day, Lassus’ brilliance lay in his innate ability to express the meaning of a text so clearly. There is an instant sense of genuine human understanding of the texts and consequently a musical process that seeks to elucidate, through music, the meaning of the text. His motets are declamatory; there are abrupt changes in texture, chords, tempo, and tessitura, always dictated by text and always subservient to the general mood of the text. More than simple word painting, his motets are well-constructed musical entities in which various musical choices have been made, in spite of their being strongly guided by the meaning and substance of the text.

The *Psalmi Davidis poenitentiales* (Penitential Psalms of David), composed about 1560, have long been held to represent one of the high points of sixteenth-century music as well as the greatest work of Lassus. Although probably not performed as a set, it is clearly evident that Lassus conceived the set as an organized whole by using the Church Modes as a unifying structural element. The first psalm (being performed at today’s concert) is set in Mode 1 (Dorian), the second is in Mode 2 (Hypodorian, transposed up a fourth), and so on through the seven modes and seven psalms. However, as there was no Penitential Psalm for Mode 8, Lassus included the two *Laudate Psalms* (Ps. 148, 150), in the collection and set these in Mode 8, completing the cycle. Additional structural unification of the cycle is achieved with the inclusion of the *Gloria Patri* and the *Sicut erat in principio* settings at the end of each individual psalm. Furthermore, while using various combinations of two to five voices throughout the cycle, Lassus sets all the *Sicut erat* settings and the final section of the *Laudate Psalms* for six voices.

*Tui sunt coeli* is categorized as one of Lassus’ “Grand Motets”, i.e. polychoral motets featuring eight or more voices organized into separate choirs. However, unlike in the Venetian style where each choir was widely separated in the church and therefore operated as a separate harmonic identity, Lassus treated all voices much more contrapuntally, using various combinations of voices to create contrasting sonorities. For example, Lassus frequently writes in *tutti* on the assumption that the “real” bass – the lowest part for the time being – will be heard as such, while the other bass line acts as a middle part. His polychoral motets were, therefore, probably not intended to be sung antiphonally, and indeed, the well-known miniature of Lassus by Hans Mielich shows him surrounded by musicians without any spatial separation.

### Johannes Brahms (1833–1897)

The great composer of chamber music, symphonies, and songs, 19th-century Johannes Brahms, was a master of counterpoint. This is nowhere more prominent than in his choral music, especially his many motets. *Schaffe in mir, Gott, ein rein Herz* is one of Brahms’ earliest surviving motets, composed in 1860. This piece combines the most rigorous canonic



writing, using devices such as augmentation, inversion, and stretto, with flowing melodic lines. The work is in four sections. The first includes a canon between soprano and low bass, in which the bass sings the soprano melody in longer note values (twice as long). A listener might not be aware of this device, a kind of intellectual game, but for singers it is rewarding. The second and longest part, "Verwirf mich nicht," is densely chromatic. The entrances of voices start separated by three measures, but near the end they tumble together in an exciting overlap (stretto). The third section is itself in three parts, first a phrase for three men's voices, followed by an echo for three women's voices, then a return to the men. This too is canonic, and leads directly to a brisk, propulsive fugato, a prayer for a joyful spirit. Brahms uses quite literal word painting for "erhalte mich" at the conclusion. The sopranos are "upheld" on a high G for seven measures by the three lower voices, who swirl through seven chords, all appropriately undergirding the sopranos' stationary line.

### **Jakob Ludwig Felix Mendelssohn Bartholdy (1809 –1847)**

Felix Mendelssohn-Bartholdy, blessed with an astounding facility and ease of composition, wrote his several *opera* of unaccompanied choral *Lieder* with the understanding that they would most likely be performed informally, perhaps out-of-doors, as pleasant diversions for musicians and music lovers. He once said, "The most natural music of all occurs when four people go out together in the woods or in a boat, and carry the music with them and inside them!" These pieces for chorus, sparkling musical miniatures, are perhaps the finest illustration of this profession of artistic faith.

This collection, also known as *Der erste Frühlingstag* contains six songs much at the core of the German "outdoors" tradition. In their naïve and blissful depiction of the joys of the first day of Spring, they accurately reflect another Romantic conceit -- the soul's symbolic rebirth with this special season's annual return. While the mood of these songs can often seem lighthearted, they are nonetheless finely wrought gems whose true beauty emerges when the composer's detailed and ubiquitous markings for style and nuance are meticulously observed.

Mendelssohn wrote and performed *Denn er hat seinen Engeln befohlen* after the King of Prussia escaped an attempted assassination. Some years later he made some minor modifications to the voices, added an orchestra part and included it in his oratorio *Elijah* (op 70). In keeping with the archaic concept of guardian angels, he incorporates the archaic structure of double choir composition, and combines this with the luxuriant warmth of rich harmonies to envelop the listener in a sense of musical security.

### **Charles Villiers Stanford (1852–1924)**

Sir Charles Villiers Stanford was born in 1852, and showed talent at an early age as both a singer and a cellist. His studies included stints in Berlin and Leipzig where the influence of Brahms and the other famous Germanic composers was inescapable. He joined Sir Hubert Parry as Professor of Composition at the founding of the Royal College of Music in 1883, and for the next forty years taught virtually all the subsequent important British composers. So highly regarded was he by his peers, that at his death in 1924 he was buried in Westminster Abbey, next to Purcell. *The Blue Bird* - a great favorite of British audiences - is an impressionistic, yet intriguingly austere portrait in color and sound. A shimmering stasis is achieved with the vivid yet calm text almost magically reflected in the music.



### **Gustav Theodore Holst (1874–1934)**

An English composer and a music teacher for nearly 20 years, Holst is most famous for his orchestral suite *The Planets*. Having studied at the Royal College of Music in London, his early work was influenced by Ravel, Grieg, Richard Strauss, and fellow student Ralph Vaughan Williams. However, most of his music is highly original, with influences from Hindu spiritualism and English folk tunes. Holst's music is well known for unconventional use of metre and haunting melodies.

These four early and unperformed part-songs are among a number of vocal works which Holst's daughter, Imogen Holst collected and edited shortly before her death in 1984. Composed over a span of five years, using texts from various poets, (including Fritz Hart, a classmate of Holst at the Royal College), these short pieces are treasures of simple, yet artistic creativity – sure to appeal to all listeners.

### **Vic Nees (b. 1936)**

Vic Nees was born in Mechelen, Belgium, on March 8th 1936. He studied composition with Flor Peeters and choral conducting with Kurt Thomas. In 1961 he was appointed choir music producer at BRT (Belgian Radio and Television), where he was the conductor of the Flemish Radio Choir from 1970 until 1996. He has been a guest conductor in the Netherlands, Ireland, Spain, Hungary and Venezuela, often conducting compositions of his own. Vic Nees plays an important role in amateur choir organizations. He has been invited to be a jury member at international choir festivals in Arezzo, Arnhem, Cork, Let the peoples sing, Maasmechelen, Malta, Neerpelt, Tours, Trento and Varna. He is a consultant for the European Federation of Young Choirs (EFYC). Composing primarily vocal music, Nees has been awarded many prizes for his compositions, including the Eugene Baie Prize (1973), the AGECE Prize (1990) and the Visser-Neerlandia Prize (1995). He was elected as member of the The Royal Flemish Academy in 1994, and as member of The Royal Academy of Belgium for Sciences and Arts in 1998.

*Singet dem Herrn*, composed in 2001, was commissioned by the Lübeck chamber choir I *Vocalisti*. It is a virtuoso work that places great demands on the performers. Yet this virtuosity springs from the intensity with which the text is felt and set rather than being intentional. The swinging "Singet" is succeeded by a simple, folksong-like "Neues Lied." Then the music lingers for a long while on "denn er tut Wunder", sometimes in quiet wonder, sometimes in exuberant enthusiasm. A strong rhythm whips up "Er sieget" into an impressive climax, to which the soprano solo contributes her expansive melody. The entire work shows a great variety of expressive means, of rhythm, melody and tone color, which results in a rich diversity of moods.

*Amsterdams Pater Noster* was commissioned by Annie Bank Edition, publishers and distributors of choral music, located in Amsterdam, Holland on the occasion of their 65<sup>th</sup> business anniversary. In this work Nees uses all of the notes available in the spelling of the word "Amsterdam" to create a musical motive, which forms the basic melodic subject of the composition, i.e. the sequence A, E, D, and A. This motive is outlined immediately by the first tenors, followed by the first sopranos in canonic form. Following a contrasting B section on the text "And forgive us our debts," there is a return to this motive in the final section. The soaring soprano solo combined with rich choral sonorities resolving on a beautiful A major tonality on the final "Amen" provide an exquisite conclusion to this intimate setting of the ancient text.



## University of Alberta Madrigal Singers

### Soprano

Megan Chartrand  
Melanie Marlin \*  
Annette Martens  
Meghan Margo Rayment  
Mary-Ellen Rayner  
Eve Richardson \*\*  
Sarah Toane  
Elaine Vooy's-Myhre \*

### Alto

Rebecca Claborn  
Maria Conkey  
Lana Cuthbertson  
Susan Farrell  
Allison Glubish  
Sarah Howe  
Abra Louise Whitney

### Tenor

Iain Gillis  
Justin Jalea  
John K. Pattison  
Anthony Wynn

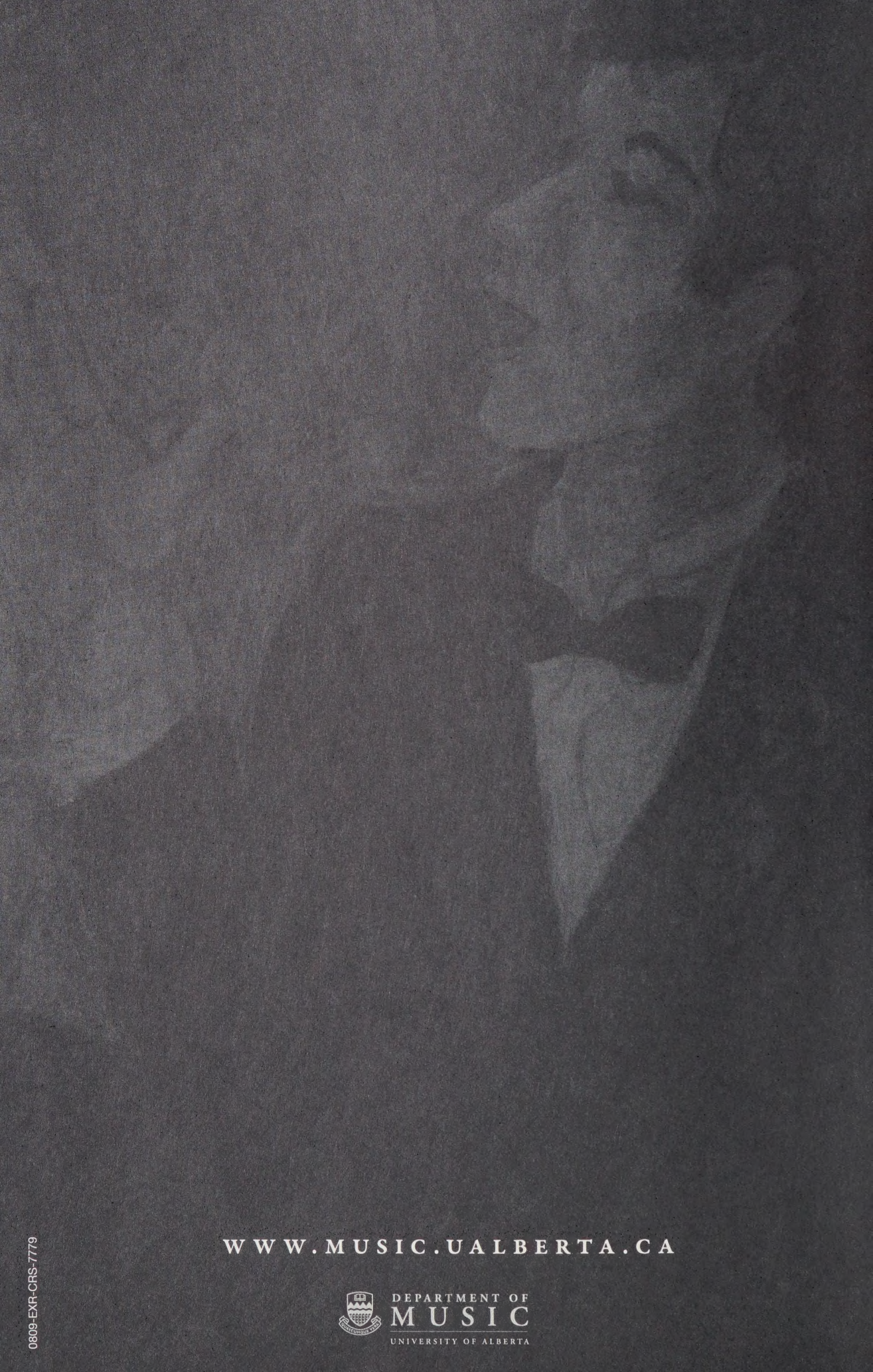
### Bass

Jacques Arsenault  
Kurt Illerbrun  
Christopher Giffen  
Yu-Ting Lin  
Damon MacLeod  
Denis St-Onge

\* Teaching Assistant

\*\* Choir President





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